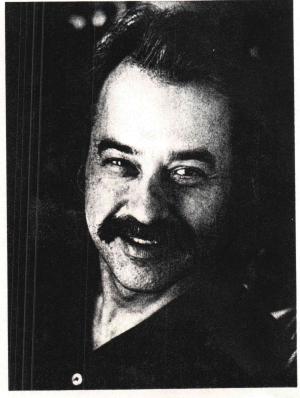
Edward, Auer Pianist

Edward Auer is internationally acclaimed as a bravura soloist, chamber musician and master teacher. He has appeared in 27 nations on every continent in performances featuring the broadest range of the piano literature. The First Prize winner of the prestigious Concours Marguerite Long in Paris, he also captured top prizes in the Chopin, Queen Elizabeth and Tchaikovsky Competitions. His American engagements include the Detroit Symphony, Los Angeles Philharmonic and the Atlanta Symphony and recitals at the Kennedy Center, the Metropolitan Museum, the Frick Collection and numerous colleges and universities. In addition, his concert appearances take him to Europe, Asia and South America every season. Edward Auer has devoted recent summers to the chamber music festivals of Santa Fe and Sitka and several in Europe and currently serves on the faculty of Indiana University. His latest recording has recently been released in the United States by Town Hall Records.



"Certain works are regarded as off-limits by most pianists simply because they strain technical powers to the utmost. Other works are held in awe because they demand exalted musicianship, emotional breadth and artistic maturity. Edward Auer performed both sorts of pieces with notable success at Alice Tully Hall."

Donal Henahan The New York Times

Photos: Henry Grossman

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Edward Auer: "Competitions didn't do for me what they were supposed to-launch a large-scale career."

A Prize-Winning Pianist Takes On New York

By JOSEPH HOROWITZ

dward Auer, who will present his fourth New York recital in as many years Tuesday night at the 92d St. Y, is a pianist with impressive credentials.

From the age of 10 he studied with the celebrated pedagogue Aube Tzerko in Los Angeles, where he grew up and has mainly lived. As an undergraduate at mainly lived. As an undergraduate at Juilliard, he was a scholarship student of Rosina Lhevinne. After earning a Bachelor's degree, he was awarded a Fulbright grant to work with Julius

Katchen in Paris. He won a prize in every international competition he entered, including the Chopin (fifth prize, 1965), the Tchaikovsky (fifth prize, 1966), and the Marguerite Long (first prize, 1967). He has played three times with the Los Angeles Philharmonic, and made five recordings. And yet, at 38, Mr. Auer remains an artist far better known to connoisseurs than to the public at large. Why, one wonders, didn't the big prizes lead to a bigger career? The question was put to the pian-

ist some months ago in New York.
"There are three basic ways you could look at it," Mr. Auer replied.

"One is that it's a combination of cir cumstances - in other words, bac luck, or not as good luck as you would want. Or it's the type of artist that you are, that you're slightly more subtle, o a less splashy stage personality. Or it'that you're no damned good."

Anyone who has heard Mr. Auer pla can confirm that there is nothin "splashy" about his pianism. Instea it is crystalline, virile and patricia and to a degree that can bring fair Olympian insights. A recent directdisk recording, available on impo from RCA-Japan, documents the passionate acuity of his Chopin; one veran reviewer, Harris Goldsmith High Fidelity, called Mr. Auer's directions of the Passionate acuity of his Chopin; one veran reviewer, Harris Goldsmith High Fidelity, called Mr. Auer's direction of the Passion of the Passi to-disk rendition of the B flat mir Scherzo "just about the finest I ha ever heard." Mr. Auer showed anot facet of his artistry in New York ear this season as a member of the Se phim Trio; scampering through lightning runs and arpeggios of M delssohn's Trio in D minor, he tracted a Mozartian lucidity f music that is sometimes made to so no better than salon kitsch.

Whether or not such feats are right ingredients for a glamo image, Mr. Auer, a gentle, soft-sp man with sleepy eyes, could cert be better known than he is. As it pens, he has recently decided to his visibility; after four years of t ing at UCLA, he is about to take a of absence and try out living in

"I'm not exactly sure when I de to move," Mr. Auer mused, qu himself on the point. "But I kno recent, because it's only been past three months that I've si saying, 'Well, maybe I will, dropped the 'maybe.' Even duri summer I was already well on t to thinking in those terms. And the beginning of the school UCLA, for the first time since I's there, sent me a form letter: wish to request a leave of ab Nothing could possibly have be er. I checked the little box th 'yes,' and I turned in the card name. And let me tell you, could ever be more symbolic of it sometimes seems to me leads me, rather than the ot around."

Fated or not, Mr. Auer's Manhattan is at the same tim oughly rationalized act, mot his desire to be where mo friends and colleagues live, a most American musical ca

based. "I'm going east," he expla cause of a combination of gre fidence, and — as much as teach — an exasperation reached the bubble-bursting sort of sitting in L.A. and wa world spin beside me. And I ticing that every time I ca York something good hal fact, the Y recital will be m pearance in the city this sea cided, this is the time."

Does Mr. Auer's growing

Continued on Page 18

plays the "little" A ajor (Op. 120) and D major Sonatas all. Though the great B flat, Op. ost., Sonata, which he reveres among e piano works as possessing the comoser's sublime essence in its purest orm, is a work he has "paid attention of for 15 or 20 years," it remains a priate affair for Mr. Auer.

"The B flat Sonata has for me this angerously seductive beauty," he aid. "It's the perfect example of a iece that gets harder the more you try get it into proper shape. You aproach it, and everything is just goreous. And then you try to start cleanng up the horrendous mess that you're eginning to be aware is all over the lace. And the more you clean it up the nore distressing the situation beomes.

"The risk, it seems to me, is like aranging very delicate flowers in a vase. f you handle them roughly, they'll turn all brown. And once they turn brown of course, here the analogy stops being valid — it takes a long curing period beore they turn nice and pretty again. You can damage certain works if you oush them around too willfully in trying o learn them and to get yourself into hem, and them into you. Sometimes they break in some way, so that they take a long time to heal. I did that with the Brahms B flat Concerto. I still don't play it decently. And I think the reason is that I tried to do it too early. Dealing with certain extremely difficult and

Los Angeles. I haven't anywhere near taken advantage of everything I'd like to enjoy in the way of musical company while I've been in Los Angeles. Partly that's because, just like most people, I'm a different person in different places. I grew up in L.A. I went to music school in New York. A music school is a concentration of young musicians who become easy to meet. So L.A. has been associated in my mind with one kind of experience - a more isolated or insular kind - and New York with another.

"Personally, one difference that seems especially meaningful to me is the car culture there — that everyone arrives at a concert in his little envelope of air and then disappears afterwards. It's almost as though there's no venue, no place to meet. Of course, there's a community of people in L.A. who love music and go to concerts. But they don't all live on West End Avenue.'

If the concentrated bustle of the Manhattan concert circuit holds out a promise of renewed musical camaraderie for Mr. Auer, it also promises he will be eyed and elbowed at closer quarters.

"Oh, I dislike the competitive feeling here," Mr. Auer said. "I certainly dis-like that, and I hope that I'll be able to keep from either drowning in it or emulating it. But it doesn't make me too nervous, because — and this is something that is central to my situation rightly or wrongly, I don't think it's a bit worse being 42 or 43 than 38. I look upon time as being on my side now."

I'm not sure that Godard made any new friends at Cannes. He had the bad taste to show up in person when he is out of fashion, when he is no longer an enfant terrible, and when his once revolutionary ideas on filmmaking have become so accepted by succeeding generations of filmmakers that he himself would seem to be disposable.

"Slow Motion" did not win any festival prize — the Palme d'Or was shared by Akira Kurosawa's epic "Kagemusha" and Bob Fosse's "All That Jazz" but then the Cannes prizes, like the Oscars, are more interesting for what they reveal about current fashions than as certificates of artistic achievement. "Kagemusha" was regarded as a smashing comeback by an old man who'd been inactive for some time, while "All That Jazz" has the glitter, the drive, the pace and the dancing that are as alien to European filmmakers as samurai films are to American direc-

There is, of course, no way to compare a Kurosawa film with a Godard, but "Slow Motion" was, for me, by far the most stimulating and encouraging film at Cannes. It demonstrates that one of our greatest filmmakers is alive and well and speculating on the nature of things in the form of a film that is the logical result of everything he has done before. Great filmmakers like Kurosawa and Godard are, throughout their careers, compiling a single work. A new film is simply the next chapter.

Summer Dance Festivals

Continued from Page 8

ny's three-week program will include four new works — Balanchine's "Walpurgis Nacht Ballet" and "Le Bourgeoid Gentilhomme," Robbins's "Suite of Dances (from Dybbuk Variations)" and "Fancy Free." The Twyla Tharp Dance Foundation will perform in the John Houseman Theater, July 28-Aug. 2; the Alvin Ailey American Dance Theater will return Aug. 26-28. (Saratoga Performing Arts Center, Saratoga Springs, N.J. 12866. [318] 587-3330)
WOODSTOCK DANCE FESTIVAL — The

N.J. 12866. [518] 587-3330)

/OODSTOCK DANCE FESTIVAL — The fourth annual dance restival is already in progress at the oldest summer-stock theater in New York: Hartford Ballet (June 6-8); Merce Cunningham Dance company (June 13-15); Luis Rivera Spanish Dance Company (June 20-22); 5 by 2 Plus (June 27-29). (Woodstock Playhouse, P.O.Box 396, Woodstock, N.Y. 12498, Phone: [914] 679-2015)

Pennsylvania

TEMPLE UNIVERSITY MUSIC FESTI-VAL — A season of music and dance on the Ambier campus, commencing with the Pennsylvanis Ballet (June 20-22, 28-29) and concluding with the Peking Opera Theater of China performing, among other things, "The Battle of the Monkey King." (Aug. 25-27). (Temple University Music Festival, Philadelphia, Pa. 19122. Phone: [215] 235-4600)

To The South

Washington, D.C.

JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS — A program of music, theater and dance will continue with the Berlin Ballet featuring Rudolf Nureyey, Valery and Galina Panov (July 30-Aug. 10), and the 75-member Peking Opera Theater of China (Sopt. 1-14). (Kennedy Center, Washington, D.C. 20566. Phone: [202] 857-0900)

North Carolina

AMERICAN DANCE FESTIVAL — The
46th year of this modern-dance festival,
in its third season at Duke University,
will open on June 17 with a celebration of
the "Roots of American Dance" and
offer workshops and dance-related activities; Nikolais Dance Theater (June
19-21); "A Salute to Vaudeville Dance,"
with Honi Coles and Scobey Stroman,
Dizzy Gillespie and the Rutgers/Livingston Jazz Professors (June 23); the Direct-From-Paris Crow's, Nest Dramadance Concert (June 24); Erick Hawkins Dance Company (June 26-28); Kei
Taket's Moving Earth (July 1); Twyla
Tharp Dance Foundation (July 3-5);
Paul Taylor Dance Company (July 7-8;
10-12); Chuck Davis Dance Company
(July 15); Bella Lewitzky Dance Company (July 17-19); and the Pilobolus
Dance Theater (July 21-22, 24-26).
(American Dance Festival, P.O.Box
6997, College Station, Durham, N.C.
27708. Phone: [919] 684-6402)

South Carolina

SPOLETO FESTIVAL U.S.A. — Already in progress, this 17-day annual festival of music-drama-dance-film will present a dance gala this afternoon featuring Alexander Godunov, and continue its season with Maria Benitez / Estampa Flamenca (June 3-5); Nikolais Dance Theafer (June 4-6); Joyce Trisler Danscompany (June 6-7). (Spoleto Festival U.S.A., P.O.Box 704, Charleston, S.C. 29402. Phone: [803] 722-2764)

Virginia

WOLF TRAP FARM PARK FOR THE PERFORMING ARTS — Celebrating its 10th anniversary, the only national park for the performing arts will offer over 100 performances of music, theater and dance during its 14-week season: the American Dance Machine (June 16); the 42nd Annual National Folk Festival (July 11-13); Joffrey Ballet (July 30-August 2), and the Houston Ballet (August 28-30). (Wolf Trap, 1624 Trap Road, Vienna, Va. 22180. Phone: [703] 938-3800)

Midwest

Illinois

BOURNONVILLE FESTIVAL — As Phase I of the Fourth Annual International Dance Festival, this centenary program of August Bournonville ballets will be presented by the Royal Danish Ballet, with guest artists Peter Martins and Peter Schaufuss, and will also offer lecture-demonstrations and panel discussions. The reperfory will include "Napoli," "La Sylphide," "A Folk Tale," "La Ventana," "Flower Festival at Genzano," "William Tell" and "Konservatoriet" (June 12-18).
Phase II of the Fourth Annual International Dance Festival (programs to be announced) is now scheduled for June 26-28. (Civic Opera House, 20 North Wacker Drive, Chicago, III. 60602. [312] 346-0270).

RAVINIA FESTIVAL — The 45th season of this music festival will once again offer the "Festival of American Dance," with the San Francisco Ballet (August 19-24); Twyla Tharp Dance Foundation (August 26-31), and Laura Dean Dancers and Musicians (September 2-7). (Ravinia Festival, 22 West Monroe Street, Chicago, III. 60603. [312] 782-9696)

To the West

California

CONCORD PAVILION — A five-month season of music and dance at the out-door pavilion located in the foothills of Aft. Diable: Netherlands Dance Theater (Aug. 28-29); Ballet Folklorico Nacional de Mexico (Sept. 6-8), and the Peking Opera Theater of China (Sept. 30-Oct. 5). (Concord, Pavilion, P.O. Box 6166, Concord, Ca. 94524. Phone: [415] 778-3311)

LOS ANGELES BALLET — John Clif-ford's seven-year-old company will present a four-week outdoor festival at Los Angeles's Century City mid-July and August. (Los Angeles Ballet, 11843

West Olympic Blvd., Los Angeles, Calif. 90064. Phone: [213] 748-9975)

Colorado

ASPEN/SNOWMASS — Ballet West, with Toni Lander, will return to its summer residence for the 11th season with six weeks of workshops and performances. The reperfory will include premieres by Bruce Marks and Daniel Levans, and a full week of "Giselle." (Aspen/Snowmass, P.O. Box 8745, Aspen, Colo. 81611. Phone: [303] 925-7718)

Phone: [303] 925-7718)

HANYA HOLM FESTIVAL — America's modern-dance pioneer celebrates her 40th-anniversary summer season at Colorado College. Miss Holm will be honored with a special program (Aug. 4-7) and will premiere her new works during the eight-week festival of dance, music and lectures. Guest artists and lecturers will include the Alwin Nikolais Dance Company (June 16-17); dance critic Walter Terry (June 26); "Golden Age of Musicals," including songs from shows choreographed by Miss Holm, with William Bolcom and Joan Morris (June 30-July 1); Murray Louis Dance Company (July 1-71); photographer Jack Mitchell (July 14); Don Redlich Dance Company (July 27, 31, Aug. 2, 6-7), and Nancy Hauser Dance Company (July 31). (Colorado College, Colorado Springs, Colo. 80903. Phone: [303] 473-2233)

REPERTORY DANCE THEATER SUM-MER FESTIVAL — This nine-member modern-dance group will celebrate its 10th summer season of workshops and weekend performances on the campus of the University of Utah, presenting its own choreography (June 7-30). Choreographer-dancer Tandy Beal is scheduled to perform an of June 21. On July 9-11 RDT will perform at the resort fown of Park City, east of Salt Lake City. (Reperfory Dance Theater, Building 509, University of Utah, Salt Lake City, Utah 84112. Phone: [801] 581-6702)

- Compiled by Gwin Chin

Edward Auer

Continued from Page 17

reflect new musical understandings, or

a new way of playing?

"It's partly that my playing's changed and it's partly that it's stayed the same. It's partly that I have met with considerable frustration. I hate to really admit this, but it might be because I have not met with much easy success that I find myself examining my music and myself as carefully as I have. And there are a lot of musicians who, though usually armed with a talent that amply justifies their success, nevertheless stop growing at one point or another. I'm hoping very much not ever to do that.
"I've had very little outside help,

even during my competition years. My career has never gotten any strong, substantial push from any outside source. And through all this, during all this time, a certain number of people have resolutely refused to forget my existence — that gives me confidence,

too."

For some young pianists, the competition circuit is a means to a single, fiercely desired end. For Mr. Auer, looking back, the five international competitions he entered were painless, even diverting, gambles. And their benefits, if limited, were real. "I guess I really didn't know what I

wanted at that time. Of course I was hoping in a vague and naive way that the powers that be would make me into the new star. But I didn't grit my teeth and say, 'OK, I'm going to make a go of it.' At least that's not at all the way I

remember it.

"Most serious musicians very much disapprove of competitions. And I think they're right - competitions uphold a negative notion of good musicianship, a lack of faults rather than the presence of virtues (that's built into the nature of competitions - it's really not the judges' fault). But the fact is that if you're not the type of person who dissolves in a puddle of nervousness, competitions are a hell of a lot of fun. I enjoyed them very much. And even if they didn't do for me what they're suposed to do - namely, launch a largescale career - in a quieter way they did very much for me, especially the Chopin competition. I've played somewhere between 100 and 150 concerts in Poland by this time. Now I'm in the midst of negotiations for going back for a 10th or 11th tour. As far as experience is concerned, I've had an opportunity to play about 20 different concertos with Polish orchestras. It's wonderful."

Mr. Auer cultivates a catholic repertory. His program Tuesday night at the Y consists of Haydn, Schumann, Fauré, Debussy and Messiaen. He also

likes to play Bartok, Brahms, Chopin,

Prokofiev and Rachmaninoff.
"About the only interesting thing about my repertory is that Schubert is my favorite composer, and after that it's the usual Mozart or Bach or Beethoven," Mr. Auer commented. "The reason Schubert is my favorite, I would say, is that some essence or some juice that stuff that seems to be at the center of the music; whatever it is that gives you goosebumps or brings tears to your eyes - seems more concentrated in Schubert than anybody else."

And yet Schubert occupies a relatively narrow berth in the pianist's repertory. In New York, Mr. Auer has

'The younger you are, the more gently you should approach certain works.'

wonderful works, the younger you are, the more gently and open-mindedly you

should approach them."

As an imminent New Yorker, Mr. Auer's immediate goals are finding a suitable apartment and finding suitable management. If both prove obtainable, he may not return to UCLA. His future local engagements, in addition to this week's recital, include next fall's Santa Fe Chamber Music Festival concerts at Alice Tully Hall, a couple of Mozart concertos at the Metropolitan Museum, and a joint recital at the Y with the cellist Yehuda Hanani (with Mr. Auer and Edith Peinemann, a member of the Seraphim Trio). He also looks forward to taking part in informal chamber music gatherings, or even in helping to set up a sort of "master class of equals," at which he and other pianists could regularly play for one another.

"I'm excited about having more good colleagues than I have time to fraternize and play music with, that's part of the attraction of New York for me. And, although there are an awful lot of concerts in L.A., somebody of great importance coming over from Europe might possibly skip Los Angeles. But he won't skip New York - there's not any chance you wouldn't be able to

hear that person in New York.





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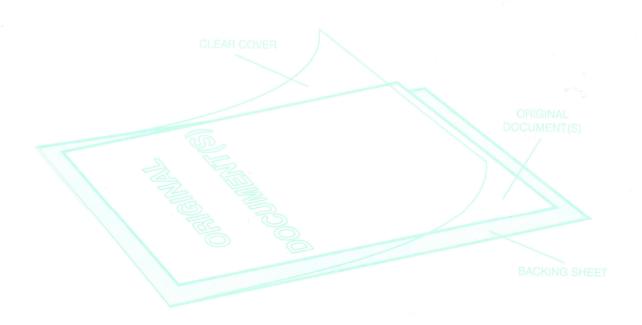
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Program

Seven	Bagatelles,	Op.	33				•						.Ludwig	van	Beethoven
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- 1. Andante grazioso, quasi allegretto
- 2. Scherzo: Allegro
- 3. Allegretto
- 4. Andante
- 5. Allegro, ma non troppo
- 6. Allegretto; con una certa espressione parlante
- 7. Presto

Sonata in A Major, Op. 101 Ludwig van Beethoven

Etwas lebhaft, und mit der innigsten Empfindung

Lebhaft. Marschmässig

Langsam und sehnsuchtsvoll - Zeitmaass des ersten Stückes - Geschwinde, doch nicht zu sehr, und mit Entschlossenheit

-Intermission-

Sonata in A Major, Op. Post. Franz Schubert

Allegro

Andantino

Scherzo: Allegro vivace

Rondo: Allegretto

The use of tape recorders or cameras in the auditorium during any performance is STRICTLY PROHIBITED. Latecomers will not be seated until the first convenient pause in the program.

Program Notes. . .

Seven Bagatelles (Beethoven)

A dimension of Beethoven unsuspected by most musicians is found in the Bagatelles. Those of Op. 33 were worked out in 1802, in part from previous scraps and earlier compositions. "Bagatelle" means a scrap or a trifle, and some of Beethoven's pieces so titled are so designated. These seven pieces, though short in length, encompass a world of feelings: they alternately roar (with good humor), weep and laugh, and reveal a very personal Beethoven not encountered elsewhere.

Sonata in A Major, Op. 101 (Beethoven)

Completed late in 1816, the twenty-eighth piano sonata stands at the threshold of a nearly six-year period during which Beethoven produced the *Diabelli* Variations, the Missa Solemnis, and his last five piano sonatas. Because of their great magnitude, both in size and in emotional scope, and because of the tremendous degree of technical, stylistic, and formal experimentation they involved, these works were sent out into the world only with a good deal of creative struggle. The eclectic Op. 101, one of Beethoven's most romantic works - embodies most of these characteristics.

One might liken the opening movement's continuous lyricism to Chopin, and its rhythmical flow to Mendelssohn's *Songs Without Words*. To be played "with innermost feeling," it begins, in Rosen's words, "as if in the middle of a musical paragraph...already moving unemphatically to the dominant before the tonic framework has been given the least emphasis...", thus it constitutes "an essay in, or at least, a movement towards, the open forms of the Romantic period." Indeed, according to Schindler, Beethoven called the first and third movements of this opus "impressions and reveries."

The composer replaced the more usual scherzo with a march for the second movement, which appears in the unexpected key of F Major. While the pervading dotted rhythm of this section anticipates Schumann, the canonic B-flat trio is unmistakably Beethovenian. The third movement, to be played "with yearning," is actually an A minor prelude which leads cyclically to a reminiscence of the first movement and then directly into the finale. Though the exposition of this concluding movement is thoroughly classical, the development consists entirely of a fugue; that this latter section never leaves the tonic minor suggests still another Romantic, even Mendelssohnian gesture. Nowhere is it more evident that Beethoven's resolute counterpoint allows for musical humor than in the end of this movement, where the composer achieves one of his greatest comic strokes by insinuating that he is about to repeat this immense fugue at the subdominant.

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COMING EVENTS AT UCLA

NOVEMBER

Mon./20	—ERICH GRUENBERG, violinist Schoenberg—8:30 \$5, 3*
Tue./21	—EDWARD AUER, pianist Schoenberg—8:30 \$5, 3*
Sat./25	—AULOS ENSEMBLE (early

Schoenberg-8:30 \$7.50, 3*

DECEMBER

Fri./1	—ARMCHAIR ADVENTURES (Norway)—Royce—8:30 \$4.00, 3.50, 3.00*
Fri/1	—ANTHONY DI BONAVENTURA pianist—Schoenberg—8:30 \$7.00, 3.00*
Sat./2	—CARLO MARIA GIULINI, conducting members of the Los Angeles Philharmonic in Stravinsky's Octet for Wind Instruments & Mozart's Serenade No. 10. Royce—
	8:30 \$ 9, 8, 7, 6, 3.00*

JANUARY

Sun./7	—AMERICAN YOUTH SYMPHO MEHLI MEHTA, Conductor Royce—8:00—Free
Sun./7	-CLEVELAND QUARTET (Chamber) Schoenberg-8:00-\$8,3*
Fri./12	-KEI TAKEI'S MOVING EARTH Schoenberg-8:30-\$7,3*
Sat./13	-KEI TAKEI'S MOVING EARTH Royce-8:30-\$7, 6, 5, 4, 3*
Sun./14	-AMADE TRIO (Chamber) Schoenberg-8:00-\$7,3*
Fri./19	-ARMCHAIR ADVENTURES (Russia) Royce-8:30-\$4, 3.50, 3*

*students

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Sonata in A Major, Op. Posth. (Schubert)

Plagued by ill health and severe financial problems, Franz Schubert climaxed his brief, tragic life with an unprecedented burst of activity. In a feverish September of 1828, the composer set on paper his sublime Quintet for Strings in C Major and the final three piano sonatas. He had desperately hoped to sell the sonatas to H. A. Probst in Leipzig, and wished to dedicate them to the popular virtuoso and composer Johann Nepomuk Hummel.

Schubert did not live to see the last works printed, for his death, in November of 1828, came before indifferent publishers could respond. A decade later, the sonatas were issued by Diabelli, with a strangely appropriate dedication to Robert Schumann.

Of the three posthumous sonatas, the A Major accents lyricism over monumentality. Like each of Schubert's last works, however, (notably the ninth Symphony in C Major) the form is extended even beyond Beethoven's pioneering extension of the sheer length.

The opening movement is a superb example of expansive, rhapsodic, but nevertheless strict sonata form. The songful Andantino, containing an extraordinary "storm episode" in the middle, is a rare gem that tends to emphasize Schubert's particular success in smaller forms. After a spritely Scherzo which contains a brief flashback to the second movement, the Sonata concludes with a spacious, lyrical Rondo the equal of anything the composer created. The Beethovenian rhetoric of the end of the coda refers back to the majestic opening chords of the first movement.

About the Artist. . .

EDWARD AUER has been hailed in concert and recital appearances in twenty-seven countries throughout North and South America, Europe, the Middle East and the Orient. Born in New York on December 7, 1941 and brought up in Los Angeles, he began piano lessons at the age of five. Aube Tzerko accepted him as his pupil five years later; then in 1961 Auer entered the Juilliard School as a scholarship stu-ent of Rosina Lhevinne, and received a Bachelor's Degree in 1966.

The recipient of a Fulbright Grant, he lived for two years in Paris, studying, touring and taking high prizes in the world's most prestigious piano contests, including the Chopin, Tchai-kowsky and Queen Elisabeth Competitions. Auer was also recipient of numerous grants and awards from the Young Musicians Foundation and New York-based Young Concert Artists, the first as early as 1956.

In 1972 Zubin Mehta heard him in an impromptu chamber music performance in the Vence Festival in France, and engaged him as soloist with the Los Angeles Philharmonic that season. He has appeared in several European festivals, including Spoleto and Salzburg. Auer's records of Chopin and Rachmaninoff have been enthusiastically acclaimed by the international press. His most recent, just released, is a direct-to-disc recording of Chopin's Sonata in B minor and the Scherzo in B-flat, recorded in Tokyo for RCA Japan.





EDWARD AUER--CURRICULUM VITAE

Studied with Aube Tzerko, Rosina Lhevinne and Julius Katchen

Has performed in 26 countries in North and South America, Europe, Middle East and the Orient

Record of Chopin Preludes released in France (Pathé-Marconi), Australia (EMI-Angel), Japan (Seraphim)

Record of Rachmaninoff Etudes-Tableaux soon to be released by Victor, Japan

Prizewinner in: Chopin Competition, Warsaw, 1965
Beethoven Competition, Vienna, 1965
Tschaikowsky Competition, Moscow, 1966
Marguerite Long Concours, Paris, 1967 (First Prize)
Queen Elizabeth Competition, Brussels, 1968

Member of Jury, Marguerite Long Concours, 1973

Zubin Mehta heard him in an impromptu chamber music performance in the Vence Festival in France and engaged him as soloist with the Los Angeles Philharmonic, 1972

Appeared as soloist in Salzburg Festival in 1974, re-engaged for 1976

Has also appeared with Detroit Symphony; RIAS, Berlin; Yomiuri Symphony, Tokyo; Warsaw Philharmonic; Orchestre National and Orchestre Philharmonique, Paris; and many others

Subject of a highly laudatory 7-page article in the leading Soviet music magazine, Sovietskaya Muzyka: "Edward Auer and Others: Some Tendencies in Modern Foreign Pianism"

The first American pianist to open the Mozart Matinee Series at the Salzburg International Mozart Festival - July 28, 1974

THE FINEST MOZART FOR MANY YEARS

The Melbourne Herald October 1972

EDWARD AUER, the first American prize winner in the prodigious Chopin International Competition, and the first American in 24 years to win the Grand Prix Marguerite Long, has been acclaimed for his musicianship and virtuosity by critics and audiences in 19 countries and five continents. At the Spoleto Festival he was hailed as a "young Richter", other reviews commented on his possessing a "noble lyricism", "formidable technique" and "a splendid maturity of interpretation".

Born in New York, on December 7, 1941, and brought up in Los Angeles, he began his studies at the age of six. At age ten he started his formal piano instruction with Aube Tzerko and studied composition with Leonard Stein. In 1961, Auer was accepted by Mme. Rosina Lhevinne at the

Juilliard School of Music in New York, from which he received a Bachelor's Degree in 1966. The recipient of a Fulbright Grant, he spent two years in Paris, already starting to tour and becoming a prizewinner in every major competition he entered: the Beethoven Competition in Vienna, the Tchaikovsky Competition in Moscow and the Queen Elizabeth Competition in Brussels. Usually re-engaged wherever he plays, EDWARD AUER - after appearances in London start on his sixth extended tour of Poland, will open the Mozart Matinee Series at the Salzburg Festival with the concerto K 488, and in the Fall. after concerts in Finland and Germany, will embark on his second tour of the Far East. Early in 1975 Mr. Auer will tour Russia for the third time in four

EDWARD AUER records for Pathé-Marconi/EMI.

EDWARD AUER is available in the United States and Canada during the Fall of 1975 as well as for extended periods in the 1976/77 season. Inquiries invited - please call collect.



- "Auer captured the audience's fancy with his bashful manner and the flashy brilliance of his playing!" -Time Magazine
- "Here we have encountered a great talent, of whom we shall hear more."

 -Morning Express, Vienna
- "Pianist of the first magnitude, finest sensibility, precise control and extraordinary facility presented a difficult program with unexpected maturity...These concerts revealed to us a great artist!"

 —El Tiempo, Bogota, Colombia
- "Edward Auer was the brilliant interpreter...The performance was technically flawless and full of virtuosity and lightness."

 —Dziennik Polski, Polsnd
- "Edward Auer—this is the name of a great pianist, of whom we shall hear more!" —Politika, Yugoslavia
- "Obviously gifted. A sensitive young man, dedicated to his art, aware of shading in dynamics and stylistic details."

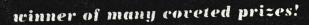
 Piusburgh Post-Gazette
- "...a piano recital of rare and moving brilliance!" "Caracas Daily Journal News mela
- "WHEN THE GREAT AUER PLAYS BRAHMS...we can use only terms of fascinating, sensational, and such. His playing is without the smallest flaw, dazzling, full of bravura, and worthy of a virtuoso of the highest rank. That is exactly how Aner played,"

 Glos Robotniczy, Poland

formidable performer!"

The New York Times

KING FIRST AMERICAN TOUR



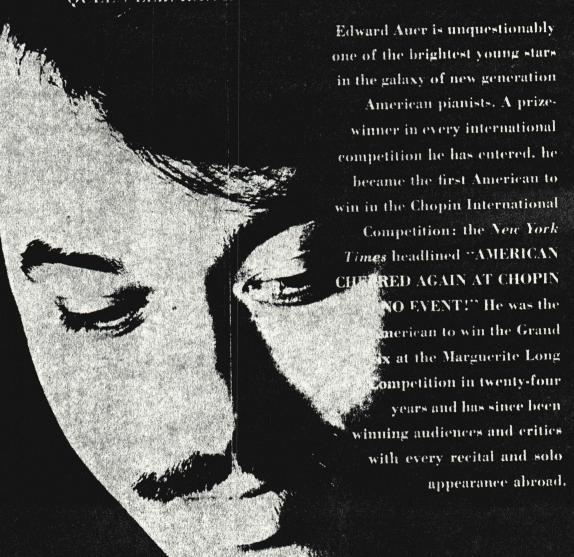
CHOPIN INTERNATIONAL COMPETITION IN WARSAW (1965)

BEETHOVEN COMPETITION IN VIENNA (1965)

TCHAIKOVSKY INTERNATIONAL COMPETITION (1966)

MARGUERITE LONG CONCOURS IN PARIS (1967)

QUEEN ELIZABETH COMPETITION IN BRUSSELS (1968)



EDWARD AUER

"A formidable performer!"

THEODORE M. STRONGIN, The New York Times

the brightest young stars of the new generation of American pianists. A prizewinner in every international competition he has entered, he became the first American to win in the Chopin International Competition in Warsaw. The New York Tinus headlined "AMERICAN CHEERED AGAIN AT CHOPIN PIANO EVENT!" He was the first American to win the Grand Prix at the Marguerite Long Competition in twenty-four years and has since been winning audiences and critics with every recital and solo appearance here and abroad.

Winner of many coveted prizes!

Chopin International Competition in Warsaw (1965)
Beethoven Competition in Vienna (1965)
Tchaikovsky International Competition (1966)
Marguerite Long Concours in Paris (1967)
Queen Elizabeth Competition in Brussels (1968)



Einige der Kritiken von 1974:

Charles Dutoit war Dirigent des ersten Sinfoniekonzertes in Braunschweig

Mendelssohn zwischen Schönberg und Strawinsky

Die Reihe der Sinfoniekonzerte des Staatstheater-Orchesters in der Stadthalle begann mit einem mutigen Proquamm: Arnold Schönbergs 1947 komponiertes Melodram "Ein Überleben-der aus Warschau" ("A Survivor from Warsaw"), op. 46, und Igor Strawinskys Burleske "Petruschka" aus dem Jahre 1911, beides also Werke unseres Jahrhunderts, umschlossen ein Werk der klassisch-romantischen Tradition, Felix Mendelssohn-Bartholdys erstes

Klavierkonzert g-moll op. 25.

0.

aunschwei

Das Wagnis wurde belohnt: Es gab — jedenfalls am Sonntagmorgen — nicht nur keine Ablehaung oder wie sonst bei solchen Gelegenheiten oft zu beobachten - Ratlosigkeit, sondern Ausmerksamkeit, spürbares An-gesprochensein, am Schluß betonte Zustimmung. Dabei war in Strawinskys für ein Ballett komponierter Musik trotz hervorragender Einzelleistungen weder in der Präzision noch in der Spannung das Letzte erreicht. Bei manchen Abschnitten waren schlicht-weg die Anfange nicht genau genug, und zwischendurch fehlte gelegentlich der natürliche Fluß, der die intrikate Rhythmik der Komposition als selbstverstandlich, pakompliziert empfinden lassen müßte. Hier schienen Orchester und Dirigent noch nicht ganz aufeinander eingespielt, obwohl Charles Dutott, der Schweizer Cast, der in Braunschweig zum ersten Male am Pult stand, sich als engagierter Musiker mit offenbar präzisen Vorstellungen erwies, dem überdies hoch anzurechnen ist, das er sich als Cast nicht mit einem gängigen Programm einzuführen

Beträchtliche Konzentration zeichnete die Wiedergabe des Schönbergschen Opus aus. Der eindringlich deklamierende Sprecher Helmar Harald Fischer, der die kompositorische

Schlußsteigerung wirkungssicher auf-nehmende Mannerchor des Staatsthea-muß man so jung und muß man Amerinehmende Mannerchor des Staatsthraters und das exakt musizierende Orchester - sie alle ließen es unter der sicheren Fuhrung Dutoits in spannungsreicher Wiedergabe erstehen, die die Besucher in ihren Bann schlug. Nur in einigen Takten dynamischer und instrumentaler Ballung litt die Textverstandlichkeit und war im Extrem die Sprechstimme überhaupt kaum noch zu hören.

Wie ein Gruß aus einer anderen Welt erschien in dieser Gesellschaft das Mendelssohn-Konzert, das trotz Moll-Tonart und angedeuteter Emotionen distanziert, stellenweise etwas unverbindlich wirkt, immer freilich formal mit sicherer Hand gefügt und luftig und wohlklingend in der Instrumentation. Das Beinerkenswerte hierbei war aber die Interpretation des Soloparies durch den jungen USA-Pianisten Edward Auerra

Daß der Sollst eines öffentlichen Konzertes sein Metier bis in die letzten Verästelungen beherrscht, ist heute bereits fast selbstverständlich und auch bei Auer der Fall. Schon nicht ganz so selbstverständlich mehr ist wie er seine Technik in den Diens musikalischer Gestaltung stellt und ei-nen Anschlag zustandebringt, der Kraft und Zartheit, vitale Herzhaftigkeit und differenzierte Klangkultur in sich vereint, als set dies das Natürlichste von der Welt. Das eigentlich Hinreißende war aber noch etwas anderes: wie er nämlich im zweiten Satz das zunächst im gefühlig-woligen Warmbad des Bratschen-Cello-Horn-_f Klanges schwimmende lyrische Thema in eine völlig unreslektierte Anmut transponierte und ihm dadurch eine ganz einfache natürliche Frische ver-lieh, der es dennoch keineswegs an

kaner sein, um so etwas derart unbelangen zu spielen). Das legitimierte auch die Rasanz, das brillante Blitzen des Finales, an dem sich weiter zeigte, was für ein nicht alltäglicher Pianist Auer ist.

Orchester und Dirigent waren ihm in diesem Konzert genau korrespondierende Partner, der Beifall war dementsprechend und verdientermaßen Willi Wöhler herzlich.







Erstes Sinfoniekonzert führte ins Land der Romantik Edvard Auer spielte Chopin-Konzert mit bezwingender Perfektion

Sinfonlekonzert der Saison führte in die Welt der Romantik. Man mußte zunächst allerdings das Portal einer zeitgenössischen Musik durchschreiten, um das romantische Land zu erreichen. Den Auftakt des Programms bildete Gottfried von Einems "Nachtstück" op. 29.

Nun school dieser Komponist keineswegs zur extremen Avantgarde; man sagt ihm sogar ein Zurückbleiben hinter der Entwicklung nach. Sein kunstlerisches Ziel ist am treffendsten vielleicht umschrieben als eine Zusammenfassung der farbigen einnenhaften Welt eines Richard Strauss mit dem formalen Willen Igor Strawin-

Das "Nachtslück" bestätigte diese Haltung, Ein verhaltener Streichersatz, von grellen Blitzen der Bläser durchzuckt; klagende Holzbläser sodann, nach

em Orchesterausbruch wieder des Dunkel des Anlangs: die Stimme einer Flöte und des

Rhythmus, dann leics Verklingen. Reinhard Schwarz breitete die Klangfarben sorgfältig aus und gab der Komposition viel Atmosphäre. Eine zeitgenössische Musik, die man ohne

Schrecken hören kann!
Darauf das Solowerk des
Abends, Chopins zweites Klavierkonzert in f-Moll, das
eigentlich sein erstes ist. Der kaum Neunzehmährige schrieb es unter dem Lindruck einer tiefen Jugendliebe noch in Warschau. Welch eine herrli-che Musik ist das Eine adelige Melodik von echt slawischer Prägung, umrankt von brillenten Arabesken, romantische Versunkenheit im schwärmerischen Larghetto, ein polnisches Tauzpoem im Schlußsatz: Das ist schon ein ganzer Chopin!

Der junge amerikanische Pianist Edward Auer snielte des Werk mit einer bezwingen den musikalischen und technischen Überlegenheit. Er hat den Sinn für die Emplindsam-

Horns nach verändertem keit der chopinschen Kantilene. Rhythmus, dann leies Verklin- aber auch die unschlbare Sicherheit für die virtuosen Partlen. Er versteht es zudem durch gelegentlich energisches Zupacken, diese Musik nicht ins Morbide gleiten zu lassen. Das kam besonders dem

Notturno des zweiten Satzes mit seiner verhaltenen Wehmut über dem gedämpften Klangteppich des Orchesters zugute. Dann triumphierte der Rhythmus, Ein geistsprühendes Rondo über den polnischen "Kujado über den politischen "Kaja-wiak" rib mit der glitzernden Virtuosität seines jugendlichen Tanztaumels die Hörer zu einem Beifall hin, der nicht en-den wollte. [Die Frage, ob so viel Perfektion auch eine gewisse Kühle bedingt, wollen

wir hier nicht entscheiden.]
Sehr ernst ging nach der
Pause Reinhard Schwarz das
Hauptwerk des Abends an, Robert Schumanns d-Moll-Sinfonie. Der Komponist selbst hat sie zuerst als eine "sinfonische Phantasie" bezeichnet. Das deu-

tet auf ihr entscheidendes Kennzeichen. Die klassische Form ist aufgegeben, sie wird übenflutet von poetischen Assoziationen. Die vicr Sätze sind ohne Pause ineinander ver-schweißt und nur durch eine mehrfache Wiederkehr be-stimmter Themen gebunden.

Wenn der Dirigent das erste Allegro in gebändigtem Tempo nahm, kam das nicht nur einer schärferen Konturierung des Hauptthemas zustatten, son-dern auch der besseren Durchhörbarkeit des ganzen Stimmgefüges. Reinhard Schwarz unterstrich auch die elegische Klage des von der Oboe ange-führten zweiten Satzes und bettete in das beethovenisch auftrumpfende Scherzo die Triosätze mit romantischem Schwärmen. Die Schlußsteigerung des Finales - Wilhelm Furtwängler setzte sie früher an - geriet trotzdem hinrel-Bend. Der Beifall des ausverkauften Hauses war entsprechand.

Westfalenpost, 2.X.1974

Edward Auer - ein Pianist von großem Format

Klavierabend im Stadttheater eröffnete die Konzertsaison 1974/75

Der Kulturring Hildesheim eröffnete seine diesjährige Konzertsaison mit einem Klavier abend im Stadttheater. Er hatte hierfür den jungen amerikanischen Pianisten Edward Auer gewonnen, der sich zur Zeit auf seiner ersten Deutschlandtournee befindet. Auer, der sich schon viele internationale Preise und Konzerterfolge erspielte, gilt als einer der bedeutend-sten Vertreter der jungen Pianistengeneration. Daß ein Künstler von seinem Format vor vielen leeren Stühlen spielen mußte, stellte dem Kunstinteresse der Hildesheimer ein arges Ar-mutszeugnis aus. Denn, daß er tatsächlich ganz großes Format besitzt, bewies Edward Auer de-nen, die gekommen waren, um zu hören.

In seiner äußeren Erscheinung offenbar etwas an Liszt orientiert: eine schlanke, hochgewachsene Gestalt mit schulterlangem Haar, das gelegentlich recht wirkungsvoll die Gestik des Spielers unterstrich, war er dennoch frei von äußerlicher Effekthascherei und wußte die manchmal fast stembersubende Virtuosität seiner Technik ganz in den Dienst einer geistvol-len Interpretation zu stellen.

Ein Programm der Kontraste bewies die Viel-seitigkeit seiner Gestaltungskraft: Mühelos schlug er die Brücke zwischen der Leichtigkeit der Mozartschen A-Dur-Sonste und dem Gefühlsüberschwang eines Schumann, zwischen so gegensätzlichen Welten wie denen eines Messiaen, Chopin und Prokofieff.

Mit Mozarts A-Dur-Sonate KV 331 stellte der Künstler eine der beliebtesten Klaviersonaten Mozarts an den Anfang des Abends. Wohl jeder kennt die schwebende Anmut des Variationenthemas; das auch spätere Komponisten im-

nenthemas, das such spätere Komponisten immer wieder zu eigenen Variationen anregte, wohl jeder kennt den "türkischen Marsch".

Auer brauchte jedoch keine Vergleiche zu scheuen, Mit einer geradezu zauberhaften Zariheit und Feinfühligkeit des Anschlags erklang das Werk unter seinen Händen in mozartisch duftiger Transparenz und Innigkeit des Ausdrucks. Trotz zupackender Kraft blieb sein Spiel immer voll Grazie, er spielte schlicht mit dezent geseizten Akzenten. Der Alla Turca-Satz geriet zu einem Feuerwerk unslaublich leicht geriet zu einem Feuerwerk unglaublich leicht dahin perlender Sechzehntelfigurationen und spritzig-tänzerischer Thematik. In den poltern-den, aber nie harten Oktavengängen hörte man die ganze Farbigkeit eines Janitscharen-Orchesters durch, wie es Mozart später in der "Entführung" anwandte.

Wollte man Edward Auer nach dieser Leistung als Mozart-Interpreten par excellence bezeichnen, so mußte man dieses Zeugnis sofort korrigieren: denn genauso kongenial fühlte er sich in die romantisch-enthusiastische Schwelgerei der Schumannschen "Davidsbündlertänze" ein, und für jedes der folgenden Werke erschien er durch eine ganz erstaunliche Wandlungsfä-higkeit seiner Ausdruckskraft und Anschlagstechnik geradezu prädestiniert.

Unter der Signatur "Florestan" (die tempera-mentvoll-leidenschaftliche Seite in Schumanns mentvoll-leidenschaftliche Seite im Schumanns Wesen) und "Eusebius" (der verträumt-poeti-sche Teil seines Ichs), werden in den "Davids-bundlertänzen" op. 6. einem Reigen von 18. Charakterstücken, Spannungen zwischen Schwermut und Begeisterung, feurigem Über-schwang und Besinnlichkeit ausgetragen. In einer engagierten Interpretation ließ Auer diese Kontraste erstehen, er faszinierte durch den esoterischen Hauch von Poesie, mit dem er die Eusebius-Sätze umgab, durch einen Anschlag, dessen Nuancen von der brillanten Strahlkraft eines immer durchsichtigen Forte über warme und weiche Klänge bis zum fast unhörbar zart verschwebenden Pianissimo reichten.

Die Konfrontation mit Olivier Messiaen — es erklangen die Sätze "Noël" und "Regard des hauteurs" aus der großen Suite "Vingt Regards sur l'Enfant-Jesus" (1944) — stößt beim, Publikum immer noch weitgehend auf Ablehnung. Man spürte förmlich die Welle von Abwehr, die durch die Reihen ging. Das ist schade, und man mißte öfter an suurering schutzen. müßte öfter so souverane, schwere- und schwierigkeitslose Darbiefungen hören wie die von Auer, um Verständnis für diese Musik zu wek-

Der fast übergangslose Sprung zu Chopins Berceuse" op. 57 war etwas abrupt, auch wenn man Beziehungen herstellen kann zwischen den Arabesken des stilisierten Lerchengesangs in Messiaens "Regard des hauteurs" und den glän-zenden Passagen und Fiorituren Chopins, die der Künstler wieder in filigranhafter Leichtigkeit und einem Nuancenreichtum von äußerster Feinsinnigkeit darbot

Serge Prokofieffs 7. Klaviersonate B-Dur, op. 83 (1942), das Schlußstück des Abends, konnte als Musik nicht immer befriedigen. Überzeugte der erste Satz in seinem Wechsel von häm-mernden, schroffen Rhythmen und elegischen Partien, so krankte der langsame Satz an einer sentimentalen, fast kitschig-romantizistischen Melodik. Ein echtes Effektstück ist dagegen der letzte Satz, ein motorisches Perpetuum mobile, das wie eine unnachgiebige Maschine "precipitato" in ständiger Beschleunigung abläuft bis zum Schluß. Mit glasklarem Anschlag, der auch im Fortissimo immer kultiviert blieb, und mit bestechender rhythmischer Prägnanz brachte der Interpret dieses Werk zum Klingen.

Mit einem Präludium von Chopin bedankte sich Edward Auer für den Beifall seines begeisterten Publikums und zog hierbei nochmals alle Register seiner brillanten Virtuosität.

Irmtraud Flechsig

Daily Telegraph London, 4/8/74

Concert

Pianist's rich approach to Chopin

THE early part of Edward Auer's Chopin recital at Wigmore Hall yesterday afternoon was taken up by shorter pieces-nocturnes, mazurkas and the like.

This did not, however, prevent the planist from showing that his temperament leans naturally towards an expansive, almost symphonic musical scale. The full tone he produced for the E major Nocturne, Op. 62, and the A flat Mazurka, Op. 59, were just two examples of this richasses of approach ness of approach.

Proof of Mr Auer's real scope came finally in Chopin's Sonata, in B minor, Op. 58. Here, although the haunting nobility of the Largo could have been expressed more poetically, the performance as a whole was elequent—generous in scale and firm in outline.

HERKULESSAAL

5. Konzert des Symphonicorchesters Graunke In Franz Schuberts sechster Symphonie, in der der soeben der drückenden Fron des Schuldienstes in Lichtenthal entronnenc. den. Ebenso vorzüglich gelang Mendelssohns "Italienische Symphonie", die Graunke voller Schwung und Spannkraft, in heller, luzider Klanglichkeit und im choralhaften langsamen Satz in sanft verschleierter Wehmütigkeit erstehen ließ. Einen hervorragenden Eindruck machte der erstmals in München auftretende amerikanische Pianist Edward AUER, der - im Aussehen fast ein wenig dem Komponisten ähnelnd - für Chopins zweites Klavierkonzert Elegik und l'euer, Behutsamkeit und Kraft, Poesie und Brillanz, sorgfältig modulierende Anschlagskultiviertheit und blitzblanke Technik aufbrachte

Der gebürtige New Yorker (Jahrgang 1941) wuchs in Los Angeles auf und begann mit 6 Jahren Klavier zu spielen. Er studierte in seiner Vaterstadt bei Aube Tzerko, später bei Rosina Lhevinne an der Juilliard School in New York, sowie Komposition bei Leonard Stein. Als vielgefragter Pianist absolvierte er schon bald Tourneen in Südamerika, Polen, Jugoslawien und Finnland.

Im Anschluß an seine Deutschland Tournee wird Auer seine zweite, große Japan Tournee absolvieren, und dann zu 20 Konzerten in die UdSSR starten.

Edward Auer hat als erster Amerikaner einen Preis beim Chopin-Wettbewerb in Warschau

Herdecke, Westfalenpost, 1/X/74

Edward Auer musikalisch reif und traumhaft sicher Hervorragendes Konzert mit dem Hagener Orchester

Junger Amerikaner verzichtete auf billige Effekte – Heizlüfter: Argerliche Panne

Herdecks. Erfreulicherweise war am vergangenen Sonntag bereits zum drittenmal ein Sinfonleorchester in Herdecke zu hören. Dieses für die Kenner der hiesigen Kultursituation unerwartete Ereignis bedarf einer kurzen Erläuterung seiner Vorgeschichte: Vor etwa drei Jahren wurde Bürgermeister Knauer seitens des Unterzeichneten der Vorschlag unterbreitet, einmal die Qualifikation Bleichsteinhalle als Konzertsaal auszuprobieren.

sterung einer größeren Zahl von Herdeckern schien es nicht so richtig klappen zu wollen: Zwar fand sich jedesmal eine kleine, aber auserlesene Zahl. von Hörern, aber mehr als die Hälfte aller Plätze war stets unbesetzt. Dies blieb den Politikern natürlich nicht verbor-gen, und so schien es eine Zeitlang als ob Sinfonickon-zerte in Herdecke nur den Charakter einer kurzen Episode gehabt hätten.

läßt auch er die Grenzen der erweiterten Tonalität nicht. Das 1950 entstandene Nacht-stück op. 13 lebt unter Verzicht auf sinfonische Formgebung ganz von klanglichen Reizen. Dem Orchester und seinem Digehabt hätten, rigenten gelang eine Darstel-Um so erfreulicher ist zu be lung von hohen atmosphäri-

1918 in der Schweiz geborene Komponist ist Schüler Boris Blachers. Nicht nur die instrumentale Farbigkeit seiner Kompositionen erinnert an Richard Strauss, wie dieser verhauften Sicherheit. Die musikalische Reife des Americans im kaners zeigte sich besonders im langsamen Satz dessen var-träumte Melismen uns eicher noch lange im Ohr geblieben wären, wenn nicht der ausgerechnet an der leisesten Stelle eingeschalteta Heizläfter der Halle eine brausende Begleitmusik sul generis gemacht hät-

Klaviervirtuose Edward Auer zog Publikum in seinen Bann Begeisterter Beifall für ein besonderes Sinfoniekonzert

Herdecke, (S. M.) Musik ist ein ein-zigartiges Elexier, das Menschen immer wieder in seinen Bann ziehen und sie glücklich und besinalich stimmen kann. Ganz besonders, wenn es sich hierbei um gute Musik handelt.

Das erfuhren wieder einmal viele Zuhörer, die in der Bleichsteinhalle einem besonders schönen Sinfoniekonzert lauschten, das der Herdecker Kulturverein veranstaltete. Er konnte hierfür das Orchester der Stadt Hagen unter der Leitung eines hochbegabten Dirigenten, Generalmusikdirektor Reinhard Schwarz verpflichten und als besondere Attraktion den jungen, begnadeten amerikani-schen Pianisten Edward Auer.

Konzert begann mit Nachtstück von Gottfried von Einem.

Und schon am Anfang bot sich das Orchester als ein harmonischer und geschlossener Klangkörper dar, der sich dann im Laufe des Abends noch steigern sollte.

Es gab viel Beifall. Dann betrat Edward Auer die Halle: nicht allzu groß, Kunstlermähne, aber sehr sympathisch im Außeren und im Austreten. Es wurde totenstill, als das Orchester die ersten Takte von Frederic Chopins Klavierkonzert f-Moll, op. 21, spielte.

Alles wartete gespannt auf den Einsatz des jungen Künstlers. Da kam er, und was die Zuhörer dann erlebten war Klavierspiel in Vollendung. Diese Fingerfertigkeit und Brillanz des Anschla-ges, dieses sich Hineinversetzen und Verschmelzen mit der Musik, einfach genial! Die Zuhörer standen ganz im Bann dieses Spiels.

Alle spurten, daß hier ein außergewöhnlich begabter Künstler am Flügel saß, Die Einsätze mit dem Orchester kamen perfekt, und als der letzte Ton verklungen war, wollte der Beifall nicht enden.

Nach der Pause klang das Konzert mit der 4. Sinfonie d-Moll, op. 120, von Robert Schumann aus. Noch einmal zeigte das Orchester hervorragendes Können, das besonders in Gleichklang und Perfektion seine Auszeichnung findet. Auch das Orchester und besonders Reinhard Schwarz wurden vom Publikum mit Beifall überschüttet, den sie mehrmals entgegennahmen.

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By DATE LET LANGE Staff Writer

traced a friumph.
With the orchestra
to do: Zabin Mehts, Aver
played Ferdinand Biller's its c. logic. Both were, Considering F-sharp

De of As an encore, he

Prod Ravel's "Ordine." without - the Los An-Performance with - and des Philhermonic on Eacl performance had Pienist Edward Auer's

totally snew soul. to a to a discount mays.

ago by a composer who was one of a gree of followers of Schere in and Merit in the release of table core of a with celose of table core of the was written with an unabliched religibility the Withouse possibilitie of the picto, and Auer played it will, the same white. At 31 ton name then a contary The concerto was writ

that is grandly Lisation in length, and a personal flair, a presence, that mark him as one of the Strument potential greats of his in-

demands of musicionship, of timbre and tone, are for greater in this piece The muscle he applied to the Hiller was matched brought to the Ravel. The by the son-tivity he

Auer has a powerfully athletic technique, hair powerfully lucent style.

the old, obscure show Libert. piece passicuately and under conduct, as II he had not at all his mands Hiller med, of them. Mehly condicted tra were well up to t life and loved it. Mehta and the oreless

Arron Copland's Short Symphony, which opened the program, never quite caught fire. gram soles assured us that Copland "sill con-feres to a special fond possifor it," but that is a parental chlouds it is piece in the early 1819's That has perhaps moutly Copland's fault The probut he is not a symphosist hard when he wrose the - not even a short syncfully, Copland was Tying authy to compartered and for those out the th performance most in acc mat we m

a driving performance of Brahms' "Fourth." The concert closed with

o aybe even to hear some focus, I went on Wednescay to a concert by two some bright and different sounds on Les Angeles concert programs, and THINKING TO FIND

then in the Hiller, Auer met thom with case grace and a with with standing of Rayel's traus With case,

While an area reactive Volume Vally Louise Volume V all, it was di There was

pieces was allered in a nich, sell style, it was plagued by littlesting problem. Bor die Suit 可能を対する。 acousties v rivia or dull Newhor the

with tubal played a new piece, Tommy Petalesa, not entirely persuasive its and while the hymn was "Hynn for Tenniones," by Giornal Carry A hombine ciseable

the President

mate of Air Peterson's and the plece was well harmonies were pleases sweet, close, chromatic

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FOR IMMEDIATE RELEASE





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Los Angeles pianist EDWARD AUER was able to add another 'first' tohis long list of achievements. He will be the first American pianist to open the Mozart Matinee Series at the Salzburg Festival with a Mozart concerto on July 28, 1974.

AUER, who has become an expatriate, making his home in Paris, will be busy making a TV production in Copenhagen, playing concerts in London, touring GErmany and Poland, participating in a Finnish summer festival, and in the Fall embarking on an extended second tour of the Far East and Russia.

NOTE CHANGE OF ADDRESS TO 205 EAST 63rd STREET NEW YORK, N.Y. 10021 EDWARD AUER

Pianist

Biography





Pianist EDWARD AUER - the first American prize winner in the prodigious Chopin International Competition - has been acclaimed for his virtuosity by critics and public in sixteen countries on four continents. Born in New York on December 7, 1941 and brought up in Los Angeles, he began his studies at the age of six. At the age of ten he undertook his formal piano instruction with Aube Tzerko and studied composition with Leonard Stein. In 1961, Auer was accepted by Mme. Rosina Lhevinne at the Juilliard School in New York, from which he received a Bachelor's Degree in 1966. The recipient of a two-year Fulbright Grant, EDWARD AUER went to Paris where - in 1967 - he became the first American to win the coveted Grand Prix in the Marguerite Long Concours.

Already during this period concert engagements took him all over the world and he played to great critical acclaim in Colombia, Venezuela, Mexico, Finland, Poland and Yugoslavia. At the Spoleto Festival of the Two Worlds he was praised as a 'young Richter', other critics commented on his possessing a 'noble lyricism', 'formidable technique' and 'a splendid maturity of interpretation'. His numerous laurels include prizes - in addition to the Chopin and Marguerite Long - at the Beethoven competition in Vienna, the Tchaikovsky International Competition, and the Queen Elizabeth Competition in Brussels. His first recording - the 24 Chopin Preludes op. 28 for Pathé Marconi - was received enthusiastically by the press.

On his first tour of the United States EDWARD AUER gathered the praise of public and press. In the Spring of 1971 EDWARD AUER participated in the

Prague Spring, playing the Bartok II concerto to such acclaim that he was PERSONAL REPRESENTATIVE, Publicity, Promotion/ 123 East 64th Street, New York, New York 10021/ Telephone RH 4-5826

invited to a tour of Czechoslovakia in early 1973. His Russian tour of 1971 led to a re-engagement there for 1973 and his tour of Poland brought another invitation to that country in 1974, when he will also play again in Israel, where his appearances in 1972 were very successful. 1973 will also mark EDWARD AUER's debuts with the Radio Symphony Orchestra Berlin and the Royal Philharmonic Orchestra, London.

Before concerts with the Los Angeles Philharmonic EDWARD AUER toured

Australia and Manila, and in December 1972 will tour Japan.





presents

EDWARD AUER planist

Royce Hall Saturday, February 5, 1977 8:30 p.m.

Program

Sonata in A, K.331
Andante grazioso — Adagio — Allegro
Menuetto
Alla Turca: Allegretto
Six Pieces, Op. 118
Intermezzo: Allegro non assai,
ma molto appassionato
Intermezzo: Andante teneramente
Ballade: Allegro energico
Intermezzo: Allegretto un poco agitato
Romanze: Andante - Allegretto grazioso
Intermezzo: Andante, largo e mesto
Intermission
Three Waltzes, Op. 34 FRÉDÉRIC CHOPIN
No. 1 in A-flat Major
No. 2 in A minor
No. 3 in F Major
Scherzo in C-sharp, Op. 39 FRÉDÉRIC CHOPIN
Three Etudes
for Thirds
for Ornaments
for Chords
L'isle joyeuse

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Program Notes...

Sonata in A Major, K. 331
Wolfgang Amadeus Mozart (1756 – 1791)

The pianoforte was developed in Italy about 1709, and by the last quarter of the 18th century was replacing the harpsichord as the primary concert keyboard instrument. Mozart indicates in his numerous letters that the "new" instrument enthralled him, and in 1774 he composed his first six sonatas for piano.

By 1778, when Mozart composed the Sonata in A Major, he was a recognized master and one of the era's most popular keyboard (and violin) soloists. Paris almost always seems to have brought out the bravura aspects of Mozart's genius, and this work, composed in France, obviously aimed at instant appeal, and is a "sonata" in name only.

The opening Andante grazioso is a set of six variations on an original theme, in place of the usual first movement sonata form. And, probably to cater to French tastes, the second movement is an elegant Menuetto, while the finale, Rondo alla Turca, alternates minor and major tonalities in what was fashionably considered a Turkish manner.

Such efforts to please could have resulted in a truly inspired score only in the hands of a Mozart, but this Eleventh Sonata is one of his most endearing and brilliant solo keyboard compositions. Six Pieces

Johannes Brahms (1833 – 1897)

The six pieces of Op. 118 stand at the heart of Brahms's last great works. There is singular quality, warmth and inspiration in the Op. 115-120, for which Brahms wrote his only works for clarinet, and returned, after some lapse of time, to his own instrument, the piano.

An autumnal, brooding sadness dominates the late Brahms scores, and although there is stormy drama and virtuosity enough in the *Ballade in G Minor*, the four *Intermezzi* and a *Romance* that surround it are essentially meditative in mood.

Three Waltzes, Op. 34 Scherzo No. 3 in C-sharp minor, Op. 39 Frédéric Chopin (1810 – 1849)

When young Frédéric Chopin first visited Vienna, in 1830, he wrote and spoke scathingly about the popularity of Franz Lanner and Johann Strauss and their "entertainment music," particularly the waltz, just then sweeping Europe. Something akin to the dance can be traced back as far as 1600, and the related, peasantlike *ländler* was transformed by Franz Schubert into salon art, and by Gustav Mahler into symphonic drama.

The Chopin waltzes are essentially introspective and elegant, rather than as obvious in their appeal as those of the Viennese masters. Chopin's pieces are not, of course, for dancing, but Op. 34 does begin with the ballroom brilliance of the Waltz in A-flat Major. The Waltz in A minor contrasts with its soulful atmosphere of candles and silver, with the last of the set, that in F Major more light-fingered in its show-off writing.

Scherzo means "joke," but the only humor seems to be that ever since Beethoven replaced the minuet with a scherzo in his Second Symphony, major composers have rarely used the term to mean anything but a generally brilliant movement in ternary form, frequently in 3/4 time.

Chopin composed four self-contained *Scherzi*. The third is the only one to have no trio, a section of complete contrast from the main material. Variety in the *C-sharp minor Scherzo* comes in dramatic contrasts between forceful staccato octaves and rippling arabesques, and via a noble choralelike melody alternating with the virtuoso passages.

Three Etudes

Pour les Terces, Pour les Agréments, Pour les Accords L'isle joyeuse Claude Debussy (1862 – 1918)

Debussy admired Chopin more than almost any other composer, and followed his example by writing two books of *Preludes* and two of *Etudes*, the latter pair being dedicated to the great Polish composer.

Etudes, or studies, were elevated to high art by Chopin, and Liszt, Debussy, Rachmaninoff and Scriabin are among composers who have tackled specific pianistic technical problems and dealt with them in a sufficiently musical manner that pianists and audiences alike can enjoy them.

Debussy composed his *Etudes* in 1915 in the midst of extreme depression over the war. Those included here deal with problems of playing thirds, grace notes and chords. Throughout this trio, as in the entire dozen, the composer's Impressionism dominates in such a manner that any student of the style, and of most keyboard music since, must first master these finger-twisting but poetic studies.

L'Isle joyeuse was inspired by Watteau's painting Embarquement pour Cythère, and it portrays The Happy Island in dazzling bursts of irridescent harmonies and awesome virtuoso display.

- Byron Belt

About the Artist...

Pianist EDWARD AUER has been hailed in concert and recital appearances in twenty-seven countries throughout North and South America, Europe, the Middle East and the Orient. Born in New York on December 7, 1941 and brought up in Los Angeles, he began piano lessons at the age of five. Aube Tzerko accepted him as his pupil five years later; then in 1961 Auer entered the Juilliard School as a scholarship student of Rosina Lhevinne, and received a Bachelor's Degree in 1966.

The recipient of a Fulbright Grant, he lived for two years in Paris, studying, touring and taking high prizes in the world's most prestigious piano contests, including the Chopin, Tchaikowsky and Queen Elisabeth Competitions. Auer was also recipient of numerous grants and awards from the Young Musicians Foundation, the first as early as 1956.

In 1972 Zubin Mehta heard him in an impromptu chamber music performance in the Vence Festival in France, and engaged him as soloist with the Los Angeles Philharmonic that season. He has appeared in several European festivals, including Spoleto and Salzburg. Auer's record of the Chopin preludes has been enthusiastically acclaimed by the international press; recording sessions for a Mozart album and the Chopin sonatas are scheduled for February 1978 in Tokyo, while Rachmaninoff's Etudes-Tableaux, already recorded, will be ready for release within the present year.

Coming Keyboard Artists at UCLA...

Sunday, March 20 — Schoenberg Hall
ANTHONY NEWMAN, Harpsichord and Organ
4:00 — Clavierubung Part III
8:00 — Clavierubung Part II, 12 Scarlatti Sonatas

Friday, March 25 - Royce Hall - 8:30 RALPH KIRKPATRICK, harpsichord Program to be announced

Sunday, March 27 — Royce Hall — 8:00

ALICIA DE LARROCHA, pianist

Program: Soler, Grieg, Mompou, Espla, Granados

Saturday, April 2 - Royce Hall - 8:30

JEFFREY SIEGEL, pianist

Program: Schubert, Clementi, Chopin, Liszt

Saturday, April 16 – Royce Hall – 8:30

IVAN DAVIS, pianist

Program: Schubert, Schumann, Scarlatti, Scriabin

Sunday, May 15 – Royce Hall – 8:30 MIECZYSLAW HORSZOWSKI, Pianist Program: DiPistoia, Beethoven, Kokkonen, Schuberg

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